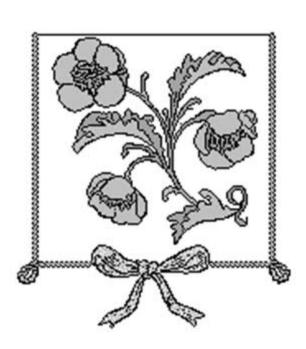


Take Alongs

Bags, Baskets, and Folders



Excerpts from
Arthur Mee's
the *Book of Knowledge*and
the *Children's Encyclopedia*

edited by Helen Hough

James G. Collins & Associates 2018



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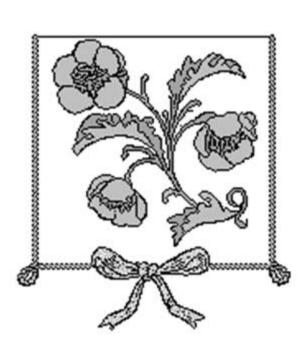
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Hough, Helen, Editor

Take Alongs	: Things to	Make and	Things to	o Do in	1910.	Bags,	Baskets,	and Fo	olders
James G. Co	llins & Ass	ociates, Ar	lington, T	Texas, 2	2018				

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Dedicated to Nena

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I suggest the following organizations:

The Antique Pattern Library project is an excellent opportunity to support access to publications similar to this one. This service provides scans of craft pattern publications that are in the public domain. Many are edited for modern craftworkers and their technologies, http://www.antiquepatternlibrary.org/index.htm

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Donations to your local library or a community college scholarship fund are valuable local investments.

Consider also Archive.org as it helps makes many resources available to all of us.

I would be surprised if any organization returns even a nominal donation. -HH

Take Alongs Things to Make and Things to Do

Bags, Baskets, and Folders

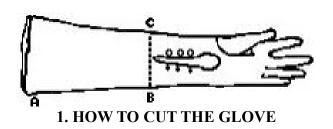
Contents

BAGS	
(A) Bag from a Pair of Gloves	3
(B) Brush and Comb Bag	5
(C) Cases for Handkerchiefs and Gloves	6
(D) Marble Bag	9
(E) Needlework Bag	
(F) Nightdress Case	
(G) Roll-Up Case for Silks [embroidery floss]	
(H) Shoe-bag of Serge	
(I) Basket of Raffia Work (Crocheted)	19
(J) Crochet Purse	
BASKETS	
(K) Doll's Christmas Hamper (Basket weaving)	25
(L) Hair-Receiver / Our Own Toilet Tidy	
(M) Work-Basket	
FOLDERS	
(N) Blotter	
(O) Reading Case for a Book	
STITCHING REMINDERS	
(P) Using the Needle (and Types of Stitches)	
(Q) Satin Stitch Padding and Filling	
(R) How to Crochet	
ADDITIONAL INFORMATION	
(S) Notes About This Book	45
(T) List of Sources Available Online	47

BAGS

(A) HOW TO MAKE A BAG FROM A PAIR OF GLOVES

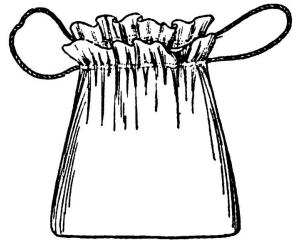
It is easy to make a dainty leather bag out of old kid gloves. The gloves must be elbow length, or longer because it is the "tops" that we are going to use, because although the fingers wear into holes, the tops always remain quite good. We shall have to ask one of our grown-up friends for a pair she has finished with, and, if she has several pairs we will choose the darkest color. Tan, brown, navy, blue, or black are good shades, because they do not soil; and as we wish to use our little bag as a purse, this is a consideration. Of course, if white gloves are available, we can make a small bag for quite a different purpose — and evening bag, just big enough for a handkerchief and a few little odd things when we go to the theater or to a party.



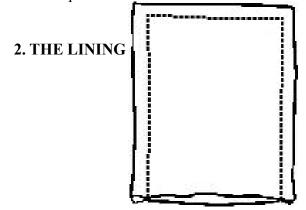
We notice that there is a seam down one side of the glove top. With a sharp pair of scissors we cut down that seam – as from A to B in picture 1 – then we cut right across the glove nearer the wrist – as from B to C – and open the piece out flat. This will make one side of our bag, and of course we get the other side in the same way from the other glove. We must be very careful to cut our tow gloves quite even. We lay these pieces together back to back, and cut them straight, and we shall get two pieces each seven inches square. If they are big gloves we shall get a larger pieces.

When we have the outside ready we must think about a lining for our bag. A little strip of sating, silk, or wide, soft ribbon will do admirably. It should be of a contrasting color, or a good match. For instance, our tan kid bag would look well lined with green or brown; if navy, lined with violet or mauve; if black, lined with white or scarlet. For the white bag it would be best to select a delicately colored lining – pale link,

palest blue, or white. These are only suggestions.



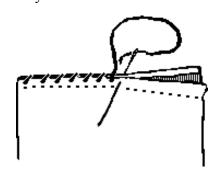
We can, of course, choose for ourselves the color which pleases us best. We may wish it to match a friend's dress or hat. If there is a "piece-box" in the house there will certainly be several pieces to choose from. We also will need a yard of silk cord, the color of our lining, for the handle and the "draw up."



Having cut our lining a little larger than the kid, we must first fun round three sides of it with the stuff laid *face to face* – see picture 2. The fourth side we leave open. Now take up the kid, put the pieces back to back, and sew round three sides – these stitches are to show. If we look well at picture 2, which shows the finished bag, we shall see how the ornamental stitches are managed. The kid has bee turned in once, and a stout thread of embroidery cotton or coarse silk of the same shade as the lining has been used to sew the two edges together, over and over, all round the three

sides. Care must be taken to keep the stitches as even as possible, and fairly big.

When the three sides are done we slip the lining inside, just as it is, and turn in the edges of the kid and the sating at the top, or opening, of the bag, so they fit together nicely, and then sew them over and over in the same way as the side were sewn – see picture 4. Next we make a slot for the cord to run in, by a double row of stitching across the top, leaving about 1 ½ inches for the frill. The slot should be half an inch wide, and must be neatly backstitch top and bottom. We have now only to work a couple of eyelet-holes at each side, insert the cord with a bodkin*, and the bag is finished. If our bodkin-eye will not take the cord, which is generally a trifle too stout to got through, we should sew the cord to the bodkin-eye with a piece of thread. The bag will open and shut more easily if we rung the cord round twice instead of once. Then we are able just to give each handle a gentle pull, and the mouth of the bag closes automatically.



4. SEWING OVER AND OVER





We need not, of course, keep to the square shape for our bag, for

by wasting a little strip of kid we can get an oblong shape, which can be made just as useful. For instance, a bag of black kid could be lined through with a piece of velvet and made just large enough to hold a pair of spectacles. This size is best made to fasten with a little pined flap. On the bag we sew a glove-button, and to the point of our flap we make a loop of several threads of silk.

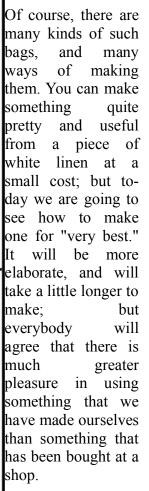
A leather case made in the shape of an ordinary envelope is useful to anyone who goes fishing. If lined through with a stripe of oiled silk, it makes an excellent holder for flies and fine wire. This case should be fastened at the point of the envelope flap, in the same way as the bag for a pair of spectacles mentioned above.

^{*}A bodkin is a blunt, thick needle with a large eye used especially for drawing tape or cord through a hem

(B) A DAINTY BRUSH AND COMB BAG

Every girl should wish to make her surroundings as charming as possible; and it is easy, by giving a little time and thought, to turn an ugly room into quite a dainty place. A pretty toilet-table is such an important feature in a bedroom that we are going to learn how to make a dainty addition to it

in the form of a brush and comb bag.



The bag we are going to make is really quite simple, and should not cost very much.

The first thing to do is to get a strip of soft white satin about 30 inches long

and 8 inches wide. Tack the edges neatly with white cotton, so that they do not fray while you

are working. On one end draw pretty bunch flowers about inches from the top and about 6 inches length. You might draw a pretty spray of poppies, with leaves, or dog roses, with foliage. If you cannot draw, you can buy an iron-on transfer pattern, which you can transfer to the satin.



Pin your pattern carefully in position, taking care that the bright side of the design (which is slightly raised, as you can feel by passing your finger over it) is touching the satin. Then press the paper on to the satin with a hot iron. It must not be too hot, or it will scorch the satin, or too cold, or it will not bring the pattern off. Then quickly remove the pins and lift the paper, and you will find the pattern transferred on to the satin.

If you have chosen a poppy design, work it in the pink shades of the Shirley poppy which are so lovely. Use an embroidery floss, and work the flowers pink, and the leaves and stalks, of course, green. If you do not want to put a great deal of work into it, you can make an outline flowers and foliage; but the effect will be much prettier if you work the pattern all over. You must be very careful not to make the stitches too tight, or you will draw, or pucker, the satin. When this is finished, draw your monogram, or your initials twined together to form a pattern, on the other end of the satin, about 1 ½ inches from the bottom. Embroider the monogram, or your initials (if you cannot draw, you can buy iron-on transfer initials), in pink and green, or perhaps in pink only if you prefer it.

Now undo the tackings, and cut the end near the monogram either round or pointed, as you prefer.

Then take a strip of pale pink silk to match the embroidery silk, and of exactly the same size and shape as your strip of satin, and lay them together, taking care that the embroidery is inside. Tack the silk and satin together all round except at the straight end — that is, the edge where the flowers are worked, and stitch it down neatly either by hand or by machine.

If you use a machine, you must take care that it does not pucker. This can be avoided by sewing strips of paper in with your work, which can afterwards be pulled out.

Now turn your work inside out, when you will find your flowers on the right side. Sew the silk and satin at the straight end neatly over and over.

Take the embroidery, and double it over 12 inches from the end, when the sides will come together.

Sew these carefully over and over, and you will find that you have a pocket with a straight piece, which must be turned over to form a flap. Then take some medium-sized pink cord to match your lining, and sew it over and over round the bag and flap, taking care to make loops of the cord at all the corners, and fastening it off neatly at a corner.

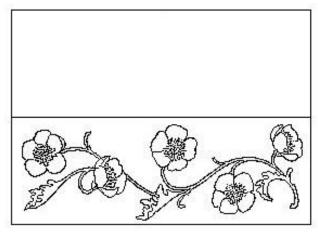
Turn down the flap, and in the center work a buttonhole. Put a pretty, fancy button underneath the buttonhole and on the bag itself. And now you will find that you have completed a very pretty and dainty addition to your toilet-table.

You could, of course, make it all in white, doing the embroidery with white embroidery when the lining and cord should be white to correspond, and the effect will be altogether charming.

(C) CASES FOR HANDKERCHIEFS AND GLOVES

Made out of half a yard of soft white satin.

Let us see if we cannot make a handkerchief and a glove sachet out of it. As we like to have dainty gloves and handkerchiefs, we also like dainty cases into which to put them.

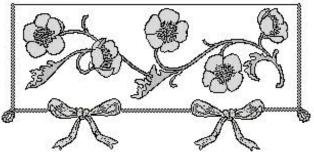


Now, the satin will be 22 inches wide, so let us cut a strip the full length (½ yard) and 13 inches wide. The piece that remains — 9 inches wide and ½ yard long- will just do for the handkerchief sachet.

We must begin by tacking the edges neatly, so that the satin may not fray. Let us decide to have our coloring yellow; it would look pretty if we were to embroider a design of buttercups with leaves on the upper side of the sachet. We could then line them with yellow satin, edge them with yellow cord, and tie them up with yellow ribbon.

Buttercups are very pretty and quite easy to work. First let us draw the design, or, if we cannot draw, we can buy an iron on transfer pattern by the strip. This we should lay lengthwise on the satin, taking care that the shiny side of the transfer is on the satin, and press it with a moderately hot iron.

Let us work the buttercups in yellow embroidery floss. They can either be outlined, or, what is much prettier, worked thickly with the silk, and the leaves, of course, will be a soft green, the stems and the veins of the leaves being of a darker shade. If the work is at all puckered, we must iron it carefully on the wrong side, which will smooth away all creases. Having finished our embroidery,

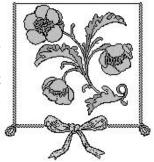


we must next get ½ yard of quilted yellow satin which should be enough.

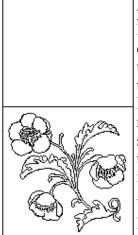
Now we must cut a strip exactly the same size as the satin for our glove sachet and tack it all round. Our next task will be to tack the satin and the lining very carefully together, after which we must sew them very neatly over and over with fine white silk. We must sew very evenly, so that neither the top nor the lining looks puckered.

We shall want a yellow silk cord of medium

thickness to match the quilted satin. Four yards at a reasonable cost a yard will be sufficient for the two cases, and this must be sewn neatly over and over all round, to hide that stitches that join the satin and lining together.



Let us put loops of the cord at the corners — it will look so much more finished than if it is left quite plain.



To tie the two cases we shall require 3 yards of yellow ribbon to match the lining and cord. The glove case, being long, will take two sets of ribbon to keep the gloves from falling out. Let us cut each piece of ribbon half a yard long, and sew them on neatly under the cord, about 4 inches from the end.

When this is done, we can lay our gloves on the quilted satin and tie the ribbons together, and we shall have a very pretty addition to the dressing- table.

Now let us turn to our other piece of satin. We shall first tack it all round, and, as it is to be folded to make a square, we must put our buttercups oh one half of the satin. We will work it to match the glove sachet, and then cut the lining to fit. We shall then, as before, tack the lining and satin together, and sew it over and over very neatly with white silk. Afterwards we must sew the cord on over and over, and fold the sachet so as to form a square. Now we must sew on one

set of ribbons, lay our handkerchiefs on the quilted satin, and tie the ribbons together.

The cost of the material for these two dainty articles will be reasonable, or we can leave out the ribbon to tie the cases and fasten them with buttons and loops, which would reduce the cost.

By making these two sachets at the same time we are able to make them much cheaper than if we made them separately.

References: 5, 55

(D) HOW TO MAKE A HANDY MARBLE BAG

On on of the very first warm days after the snow leaves the ground and other signs of spring appear, many boys are found looking for their last year's marbles or buying new ones. Then as soon as they have the marbles in their possession they wish they had marble bags in which to keep them. Some boys ask their sisters or mothers to help them out, while others have been known to make their own bags. Of course every boy know just how important the playing of marbles has become in the past few years, as in many cities there have been contests and champions were chose. Perhaps you haven known or even been one of these lucky boys. If not, you may be in training with some of your friends in the neighborhood practicing for some marble contest.

One of the simplest marble bags to make is constructed from an oblong piece of heavy canvas or ether material which is about 12 inches long and 5 inches wide. Tan is a good color to use, as it does not show the dirt readily. Quite heavy material should be selected if it to serve its owner for any length of time, as such a bag usually has hard usage, especially when in the hands of a marble enthusiast.

After choosing the piece of canvas or other suitable material, first fold it in the middle so that when doubled it will form a bag about 6 inches deep and 5 inches wide. Then take a coarse needle and sew up the two side seams with strong linen thread. These seams should be made very strong. Do not sew too near the edges but plan to make the seams about ¼ inch back from the edges. Now it is well to rub your thumb nail along the seams where the material is joined so that one raw edge shall be folded to the side.

Reference: 2



The marble bag completed.

Next, prepare for the hem at the top by first folding the cloth over about ½ inch and then by folding it again about 1 inch more. In sewing this hem care should be taken to leave a small space unsewed on each side where it crosses the seams, in order that the draw string may be run into the hem to close the marbles in the bag. The bag is now ready to be turned so that it will be right side out. By taking a piece of heavy cord about 12 inches long you may easily run it into the hem and tie the ends together so that it cannot pull out. The marble bag is now completed and all ready for your marbles. If a girl wishes to delight her young brother also, she should make him a bag.

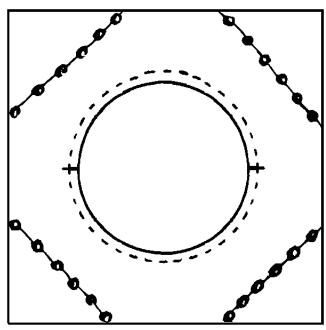
IDEAS

(E) A PRETTY NEEDLEWORK BAG

A pretty little bag to hold fancywork can be made in a very short time by any girl who understands something of plain needlework.

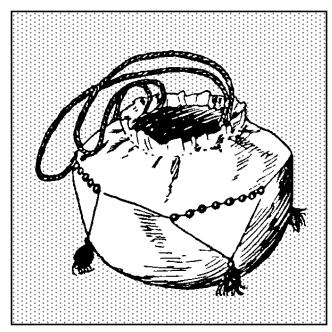
The larger we want the bag, the more silk is required, of course; everything depends upon the size of the work it has to hold. But if we remember that, whatever the width, the length must be just double, we shall find we shall not go far wrong. Now, having found an oblong piece of material, twice as long as it is broad, we fold it in half, and with a pair of compasses, or a saucer, draw a round on one half, and cut it out, as shown in picture 1. Then we turn the folded material on the wrong side, and sew the sides together. We turn it to the right side again, and the bag will now be a flat piece of double material. Now our stuff is getting to look more lie a bag, although it is not nearly finished.

1. The opening



The next thing to do is to turn our attention to the round hole, which is still raw-edged. As we cannot turn in a hem here, a false piece must be put on; so we cut a little strip of the same material, large enough to go round the hole, but making it a little too big, to allow for the turn where it is joined. We sew this round the hole, putting the two right sides of the material together. When this is done, and the ends are joined together to make it neat, we turn the false

piece over and hem it down on the other side. All the plain sewing part of the bag is now finished, but the part that really makes the bag is yet to come.



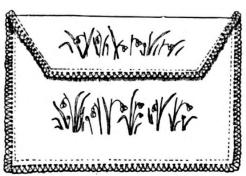
Across each corner we draw a line, being careful to draw all four alike, and work French knots along each line, sewing right through To make French knots, we twist the silk — for we must not use cotton — round the needle several times, and put the needle in where we wish it to go, pulling the silk through until the silk on the right side of the bag sets in a little lump. If this is our first attempt, we may find that we pull the silk right through, but if we pull slowly a little practice will soon put us right.

When we have worked all the lines with French knots, as shown in picture 1, we must run a cord through the little false hem. We cut two little slits on opposite sides of the round hole, and work them in buttonhole-stitch — with silk, not cotton — then we run the cord or ribbon through, and the bag is finished. Little silk tassels sewn to each corner make a pretty finish. If the bag is made of thick cream silk, with the French knots, buttonhole-stitch, and cord or ribbon of primrose, the effect is charming.

IDEAS

(F) A NIGHTDRESS CASE FOR A GIRL

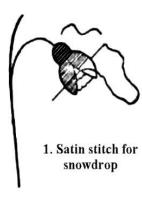
There are many materials which might be used for making a nightdress case — white linen, holland, huckaback, muslin, lace, crochet-work, canvas; in fact, so long as it is washable, durable, and dainty, a material is not far to seek.



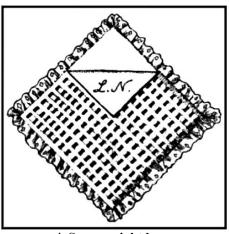
3. Nightdress case with snowdrop pattern

It is well to choose for embroidering it a thread whose color will not run while being washed. Suppose we choose a plain white muslin and embroider it with white embroidery floss, or twisted an embroidery thread. The muslin may be bought starting from a very low cost a yard, but it is advisable to get a good one which will wash well, though it may cost a little more.

We shall want a piece of material for the lining, either pink, blue, or green, whichever color we fancy, but it should harmonize with the other colors which are used in the bedroom. A sateen may be bought at low cost per yard with a width of 31 inches, or a colored linen would be suitable. We will make the case envelope shape, say, about 16 inches by 12 inches, and if we decide that that is a suitable size for the folded garment intended



or it, we yet have to allow an additional to the width for the flap, say, five inches more. A pretty edging for the case is a strong lace, containing large holes at intervals through which can be threaded a narrow ribbon. We shall need about three yards of it for our purpose.



4. Square nightdress case

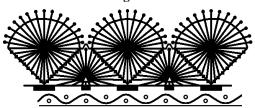
Having collected the materials, we cut the muslin and the lining the same size, and next have to decide on the embroidery design. As we are going to work in white, to avoid any possibility of the color running in washing, suitable designs would be snowdrops, white heather, or white hare-bells. It is well, in choosing a design, to consider the shape and size of the leaves. With a thin material like muslin we do not want a large leaf which will cover much of the surface and entail risk of puckering. Suppose, the, we design something for our material, and for this we cannot do better than go to Nature for an idea, and draw snowdrops, as in picture 3. Failing this, we must get a transfer pattern and use it as shown in "Embroidering a Pocket Handkerchief" and elsewhere. We will work the blossoms of the snowdrop in satin stitch across the sepals downward, and in the same way cover the little green ball from which they grow, as shown in picture 1. Now we work the leaves. These can be done in long stem stitch, as shown in "Table-Square in Ribbon-Work." They are simple enough to do if one keeps a blade of grass in mind.

White work is always dainty, and easily soils, so it is well to wrap it in blue tissue-paper, and to keep the part not being worked in this for protection. It should not rest on a dark tablecloth or stuff dress.

When we have finished the design, we fold the colored lining and make a case of it separately from the muslin one, taking care, however, that it fits into it nicely. We then hasten it to the muslin case at the corners on the inside. It is just as well not to sew the lining in all round, so that it can be washed apart from the case when necessary.

We can make a lace frill by passing a running stitch along the inner edge of the lace; we gather this up to the required length round the case, except at the fold, and carry it round the edge of the flap. Having stitched this on, we thread a bodkin* with the pink colored ribbon and run it in and out of the large holes in the lace, taking care to do this regularly, so that the same amount of ribbon is always visible each time on the outside, as in picture 2. Small pearl loops may be used to fasten the flaps down if desired.

2. Lace showing threaded ribbon



The envelope shape is a great favorite because of its compactness and neatness, but the square is also popular, and it has the merit of being simple to make. Two squares are cut, with lining of the same size. They are joined together along two of the sides, and the other two are left open for the insertion of the garment. The upper corner is turned down and either stitched or folded over, as shown in picture 4. Such a case looks well made of coarse lace threaded with a narrow colored ribbon. The monogram can be worked on the flap. and a lace frill will finish off the case, which looks not unlike a large handkerchief sachet. A complete set — nightdress case, comb bag, and handkerchief sachet — might all be worked in the same way, with a turn-down corner, embroidered with the monogram.

Huckaback is often used for nightdress cases. It has much to recommend it, especially the ease with which various embroidery stitches can be worked on its pattern. Canvas worked in cross stitch, is also popular.

^{*} A bodkin is a blunt, thick needle with a large eye used especially for drawing tape or cord through a hem.

(G) A ROLL-UP CASE FOR SILKS [EMBROIDERY FLOSS]

Those of us who are interested in embroidery should make a little case to hold our skeins of silk. It is rather a good idea to think of such a case as a paint-box, and to use it in much the same way.

With clever fingers and a little ingenuity we can make ourselves many such dainty accessories for our needlework. It should be the delight of every young girl to have the contents of her work-box pretty and attractive to the eye as well as tidy and useful.

The girl who keeps her silks this way will save much time which would otherwise have to be spent in untangling them, and we all know that such a task is very provoking to one who is naturally of an orderly disposition.

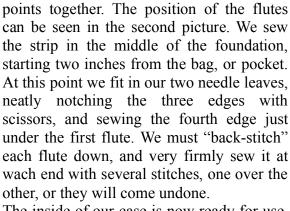
For this case, which holds twelve skeins, each in a separate slot, we should need half a yard of crash or colored linen, a scrap of flannel for the needle leaves, and a yard of brown cord. It measures 24 inches by 13 inches, and the piece for the slots, 6 inches by 18 inches Of course, we can choose the colors we like best; and the outside need not be made of linen, but can be made of silk, cloth, velvet or satin.

The case piece is cut oblong, and afterwards only one end is shaped as shown in the picture below, which shows the case opened out.

First. we hem the material all around very neatly, and then make the little pocket which comes at the other end by doubling the stuff over 4 inches and sewing it down. This pocket is useful for all sorts of odds and ends. scissors.

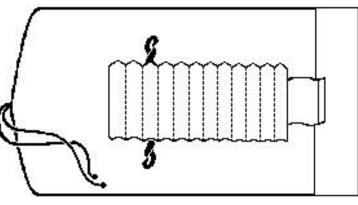
pencil, thimble, the threader — which we will explain presently — and will even take a small piece of any embroidery we may lie working on.

To make the slots, we just hem the 6-by18-inch strip all round, and then sew it down to the crash foundation in a series of flutes. Each flute will be 1 12 inches of the strip sewn down to 1 inch of the foundation. It will be quite easy to do this if we tick off the measurements on both pieces with a lead pencil, then all we have to do is join the



The inside of our case is now ready for use, and the only thing we have to get for it is a long pin, or "threader," made of 15 inches of copper wire, just bent exactly like a

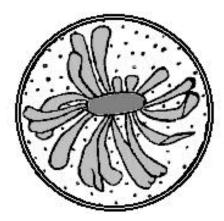
hairpin. This we use as bodkin* and is used to thread each skein through a slot. It is a good plan to group the different shades each color together. Thus it is easy to avoid mistakes matching, and trains our eye to keen perception of color.



The cord is sewn on at the point in front and used as a fastening, and the ends are finished with knots.

The front of the case we shall decorate with a medallion of embroidery — a circle 2 ½ inches across, filled with a pattern, worked in crewel stitch, and having its background filled with French knots. We do this on a separate little piece of crash, cut half an inch larger all around; the edges will be turned in, and we shall hem it to the

foundation when finished. In the medallion is a shaggy marguerite.



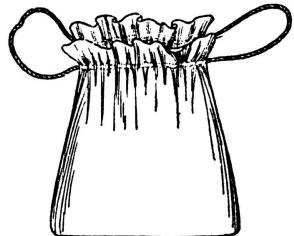
The pattern for the medallion given in the first picture must be traced off, and transferred to the material by means of a sheet of blue carbon paper. If we have not done any French knot. French knots before, we must work a few on an odd scrap of stuff first. They are not difficult. The thread is brought up to the right side of the stuff, and a tiny stitch is made near the point where the thread

comes through; but *first* we have wound the thread twice round the needle, and after the stitch we have looped it one over the point of the needle before pulling it tight. This leaves a neat know on the front, and we have only to take out thread through the same hole through which ir came to the back before beginning the next knot.



The particular form of decoration shown here has been suggested chiefly on account of its simplicity. The medallion makes up charmingly, but if we prefer something more elaborate, we can, of course, substitute any pattern that commends itself to our taste.

^{*} A bodkin is a blunt, thick needle with a large eye used especially for drawing tape or cord through a hem



(H) A USEFUL SHOE-BAG OF SERGE

When we go out to tea at a friend's house, or to a dancing class, we find a bag of some kind useful for carrying slippers. It looks better than a brown paper parcel, and the shoes are popped into it in a moment.

If we make our own bag, we can shape it as we please, and cut it large or small according to the size of the shoes to go into it. One made in the style of the Dorothy bag with a running cord looks well; it costs little, and is light and convenient to carry on the arm. If made of rather thick material, the bag will keep out the rain.

The materials required are these: a piece of some fairly thick material measuring about thirty inches by thirteen inches, such as the green art serge, inexpensive per yard and fifty inches wide; the same quantity of sateen for the lining — a suitable kind thirty-one inches wide is sold; one yard of twisted silk crape cord. Silk crape cord is the name for it, though there is no resemblance to crape.

If we choose the green art serge for the material, the sateen lining might be of a golden brown color, and the cord to match.

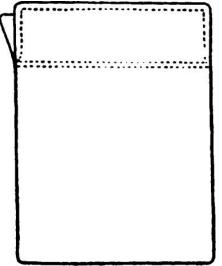
We must remember that slippers are going into the bag, therefore a light, dainty color, such as cream, would be less serviceable for a lining than a darker one.

Having cut out the serge and the sateen, we fold the serge over in halves lengthways, wrong side outermost, join the sides together from the fold to about three-quarters or more up the sides by a stitched seam of rather small stitches, far enough from the edge to prevent fraying, using, if possible, green cotton to match. Then we fold the sateen for the lining in the same way, but, instead of making stitched seams up the sides, we turn in the rough edges of the sateen, and, placing one over the other, sew them over and over with close, neat stitches, taking care not to pucker the sateen, and, if it is at hand, using thread to match. The passing of a hot iron over these seams will make them lie flat.

Now we have roughly made two bags, one of the serge, the other of the sateen. Let us turn the sateen bag inside out and then push the serge bag into it, taking care to fit it into the corners nicely, till the lining lies smoothly against the serge. It will be necessary to stitch the lining to the material at the bottom comers to prevent its being dragged out when the shoes are withdrawn from the bag; but we should not let the stitches show through the material.

The bag now has the lining outside and the material inside. The next thing to be done is to finish the top of the bag. First we turn in the

rough edges of the serge and the sateen from the point where we stopped joining up the sides of the bags, and hem the sateen down on to the serge a little way from the edge of the flaps, so



that the lining does not show when the bag is seen held upright.

Now the bag is ready for the running cord. There are two ways of running this into the neck of the bag. We may buy half a dozen bone rings and sew

them at intervals along a line two or three inches from the edge of the flaps; then pass the cord through these and sew the two ends of it together. Another way is to make two running seams with green thread two or three inches from the edge of the flaps through the serge and the sateen, wide enough apart to leave room for the cord between them. The bag at this stage — lining outermost and ready for the running cord — is shown in picture 1.

If we have no bodkin* with an eye large enough for the cord, we can tie a thread to the end of the cord, and use a bodkin to draw this through the neck, dragging the cord after it.

We now turn the bag right side out and it is finished, as shown in picture 2.

We have made, of course, quite a plain shoe-bag in which the shoes can be carried placed toe to heel and upright, so that they do not poke and get in the way when carried in the bag, as they might do placed flat along the bottom of it.

Many girls like to embroider the owner's initials on the bag. This can be done with embroidery floss or crewels [a twisted thread used in embroidery] in satin stitch as described in "Embroidering a Pocket Handkerchief" [extract in Stitching Reminders toward the back of this book]. Or we may form the letters with the cord by stitching it down to the material. In either case the monogram is worked on the serge before it is made into the bag.

A novel material for a very small shoe-bag, and one that costs nothing, is the silk of a man's old silk hat. The fact that the surface has been rubbed up does not matter, for it now looks like fine plush, and after sponging and heating makes up excellently, wears well, and is quite light for a little girl's hands. A scarlet sateen lining or red twill would do well for this little bag, and the effect is charming.

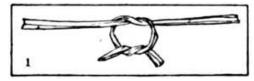
These little Dorothy bags are useful or all kinds of things. If they are made of soft satin, of some dainty shade, they may be used for a work-bag. Many people make them of a much smaller size, fit them up with needles, cottons, scissors, and thimble, and use them instead of a little work-basket. Such a bag is more handy than a basket, as it can be tucked away in a corner of a trunk.

^{*}A bodkin is a blunt, thick needle with a large eye used especially for drawing tape or cord through a hem.

(I) MAKING A BASKET OF RAFFIA WORK

Raffia is another name for bass, which we use in the garden for tying up plants. It hangs in a familiar yellow bunch in the greenhouse, and we all know it quite well. Here we are going to learn how to make a basket bag with it.

There are two kinds of this material, one a little coarser in texture than the other. This is really the bass, and it comes from the bark of the lime-tree; while the raffia, which is finer, is made from a palm grown in Madagascar. Specially prepared raffia may be had at all good fancy-shops in large or small hanks. As it can never be got in long pieces, frequent joins are necessary, and the simplest way to join it is to make an ordinary knot and cut the ends off neatly — but not too closely or it will come undone again — for we are going to use raffia like wool, and work it into a basket with a crochet-hook, afterwards plaiting a handle, and finally decorating it with small tassels. When we get our bundle of raffia we undo it and shake it out, then we select about forty of the nicest and longest strands, having as nearly as possible an equal thickness. There are always one or two unsatisfactory strands in every bundle. Those with a hard, green edge are not nice to work with, for they split as we twist them round the crochethook. We knot our strands of raffia together, cutting away any thin, straggling ends, and winding it round a postcard as we join it.



HOW TO JOIN THE RAFFIA

The knot to use is shown in picture 1. We tighten it by pulling both ends and both strands from either side *together*, and then pinch the ends back along the strand with the fingers to make them lie flat. It is best to leave about an inch, and if the ends do not "work in," we can cut them off from our basket afterwards. This a pleasanter task than it sounds, as the raffia has very fresh, hay-like smell, which comes out as we handle it.



We must use a bone crochet-hook of medium size, and the secret of success is to work very loosely. Each loop must be sufficiently large for the next one to be pulled through easily.

To begin our bag, we make 20 chain stitches; return, making one treble into each alternate chain, missing the chain in between, but making one chain between the trebles. The next row is made of one double crochet into the hole formed between the two trebles, and one chain in between each double crochet, so that there will be 10 chain and 10 double crochets in each row. This makes the body of our basket, and is continued backward and forward for 22 rows. The 23rd row is the same as the 2nd — a line of trebles and chain. We must adjust with our fingers, and straighten out our work if necessary, as we go along. We finish off in the usual way, and press our strip of work with a warm iron

Any projecting "ends" are now snipped off with the scissors, and we proceed to make a bag of our strip by folding it in hall and joining up the two sides. To do this we take a darning-needle with a big eye, and thread it with a thin strand of raffia, and sew the sides together with "over-and-over" stitches.

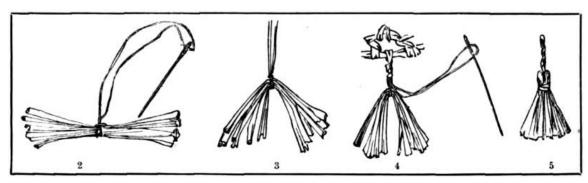
If neatly done, the join will hardly show. The four tassels ornamenting the bottom of our bag are made of six or seven stout strands three inches

long. We tie them across the center, as shown in picture 3, with a double strip of fine raffia, threaded through a needle. We must pull it, tight, and pinch the two ends together, as shown in picture 4. But before we quite finish the tassel, or give it its little "waist," we attach it to the bottom of the basket by passing the needle through a double stitch, drawing the tassel nearly up to the basket, leaving a quarter of an inch of raffia, round which we wind our thread. We insert the needle in the tassel again, and come out just low enough to make the "waist," as shown in picture 4. A double twist round the raffia will do for this. and then we make a knot to keep the bind firm by making a buttonhole stitch into the bind. We pull it tight, and cut off our thread, leaving the end as long as the tassel. We do not cut it off short, because raffia is so springy that it might come undone. There are four tassels, and each one is, of course, made and fixed in the same way.

Now for the handle. We take six strands of stout raffia, thirteen inches long, and plait them

together in twos — just as we plait our hair tying the ends for the time being with a piece of cotton to keep them together. To fix the handle to the basket, we undo one end of our plait for about one and a half inches, take three strands, and thread them between a treble at the side of the top of the basket. We pull them all together again, and join them to the other three strands with a bind, which is made by winding a thin thread round and round, as we have learned to do for the tassels. For these two tassels we shall need to go round several times, and must finish off with two knot stitches this time, for the handle has to bear a greater strain than the tassels on the bottom. We fray out the remaining end of the plait which forms the tassel, and cut off any uneven ends, fix the other side of the handle in just the same way, and our bag is finished.

If the raffia is hard when we buy it, it can be plunged into hot water and left until cold; removed, shaken, and used when dry. It will then have become quite soft and pliable.



HOW A RAFFIA TASSEL IS MADE

(J) A USEFUL LITTLE CROCHET PURSE

A safety purse must be used in order to appreciate its usefulness. It is called "safety" because when once the money is dropped in between the chains at the opening, it cannot possibly fall out; it is generally worn round the neck on a crocheted chain, and tucked into a fold in the blouse or the waistband.

We can, of course, make the purse any size we like. That shown in the picture is a large one, about five inches by three and a half inches. It is made of shaded yellow silk or cotton, and crocheted wish a steel crochet hook, size No. 3, in the form of a long strip, about one-third of which forms a flap to cover the opening.

We start by making fifty-six chain stitches — if we have not done any crochet work before, we should turn to the "Crochet Directions" section — then make three extra chain stitches for the turning, and put one treble stitch into the fourth chain back.

Next we crochet one chain, then put one treble stitch into the next chain below; repeat that into the next chain, again crochet chain, miss a stitch below, and thus repeat one chain two treble to the end of the original chain.

Before turning to work back again, we crochet three chain to form a turning, reverse ends and put two treble into the first large hole below; then crochet one chain over a missed stitch below, and repeat this to the end of the row.

We make thirty-five rows like this, and, without breaking off the thread, start making chains along the edge of one end. These chains are for the purpose of closing the purse.

If we make fifteen long chains into loops along one end, and draw the loops through the row of holes lying nearest when the strip is folded up, the ends of the loops can be crocheted into a ring at the back of the purse. Another crochet chain is then put through the ring, and passed over the head so that it can hang round the neck.



Now to return to our chains. It will help us to strengthen the edge of the opening, if, while making these chains, we crochet along it; so we make two single stitches into the two chain between the large holes, then draw down the thread through the large hole, and at once start making a fifty-six chain. This chain is very simply made — by taking a single stitch through the same large hole, followed by two single stitches into the two chain along the edge.

Having thus made and attached the looped chain, and without breaking off the thread, we fold up the end of the strip with the chains attached and drag these through a row of holes with the crochet hook, the part above the holes serving as a flap to the purse.

Evidently the next thing to be done is to crochet together the doubled-up edge of the strip on the side where the thread now is. That we do by pressing the two edges together between the left thumb and first finger, so that two stitches are side by side, and then crochet single through the two.

At the end we have to break off our thread by making one extra chain stitch, drawing the thread through, cutting it, and pulling it taut. The loose end is drawn through two or three stitches to hide it. We next join the edges of the opposite side, and continue crocheting round the flap to give it a firm edging.

Lastly, we crochet a little chain of suitable length for a ring, join it up, and double crochet into it all round, drawing into each stitch the looped chains until the fifteen are exhausted.

The purse itself is now finished, and all we have to do is to suspend it round the neck by a long crocheted chain. As this purse is a large one, and quite a small purse may be preferred, a useful small bag is made on a chain of thirty stitches with three added for turning, and twenty-seven rows for the strip.

Nine looped chains will be sufficient, and the worker will find that after a time it is unnecessary

to count the stitches in these; the chains can be measured to the length of the first one made. It does not particularly matter how long they are; but they must be equal, and allow the purse to open wide enough to drop in and take out coins between them. To close the purse after opening it, simply give a tug to the bottom of it.

A glossy thread can be used instead of cotton. A ball will make two purses, and it is surprising how quickly two little ones can be made. They are sure to please girl friends.

Many people find these purses very useful for carrying gold or silver when traveling.

BASKETS

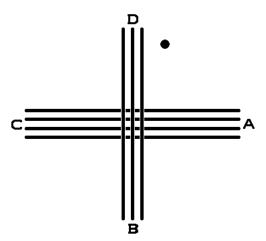
(K) A DOLL'S CHRISTMAS HAMPER

While we are enjoying the good things that Christmas brings, we surly must not forget our dolls. Here we are going to learn how to make a little doll's hamper, and later on to fill it with Christmas "goodies" which we shall find it quite easy to model with our fingers out of clay.

First, then, we will make the hamper, for which we must carefully measure off seven pieces of "No. 4" (or fairly thick) cane. Most of the big toyshops sell cane for cane-weaving, or, of course, it can be bought from any basket factory.

If we make the hamper three inches high, each piece of cane must be sixteen inches long. These seven lengths of cane are for the foundation of our hamper, and we will call them the "spokes" whenever we refer to them, as they remind us of the spokes of a wheel.

Form a cross with four spokes across and three spokes upright, the three upright being in front as in picture 1.



1. Position of the canes.

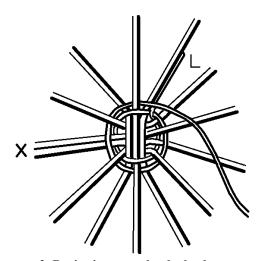
Hold these between the thumb and first find of the left hand.

Our next step is to select a long piece of "No. 1" (or fine) cane, which we shall call the weaving cane," as it weaves in and out of the spokes, just as the threads of any woven material pass over and under each other.

We must hold the weaving-can in our right hand, a few inches from the end. Place this end of the weaving-cane at the dot in picture 1, and pass it under the four spokes at A. over the three spokes at B. under at C, and again over at D., We draw

this as tightly as possible and pass the cane under the tiny end to form a *tie*.

In picture 2 we are able to see just how the weaving-cane travels, if we follow it up from letter L.



2. Beginning to make the basket.

From this point we weave over one spoke and under the next until we have passed eight spokes, which brings up to the left side of the picture where we see two spokes taken together. Some of us may think this is a mistake, but in weaving we must have an odd number of spokes, because where the weaving-cane passes over one time, the next time it must go under.

At the place marked X in picture 2, we take the two spokes together and treat them just as one spoke.

By taking the two together it fasts the odd number in quite securely. Continue the weaving over and under, taking care, when you come to the spoke with the little bit as one. We must remember always to weave in the direction in which we began.

If we have done our weaving correctly, the weaving-cane will now pass under the spoke over which it went the last time round.

We must continue our weaving until we have covered about one inch from the center of the basket. Then cut off one of the two spoke taken together and what is left of the tiny bit of weaving-cane where we started.

One very important thing which it will be well for us to make note of just here is the right way to hold our work. Hold the work in the left hand perpendicularly, the weaving-can being held in the right hand just like a skipping-rope about two inches away from the basket. We now slip the first finger out and hold the cane between the thumb and the second finger.

Don't think Mr. First Finger has nothing to do. He is a very important person, and acts as a guide to Mr. Weaving-cane, guiding and pressing him always into his proper place. We must also be very careful never to pull the weaving-cane, but to bend it round the spokes, moving the basket up and down at the same time.

Every touch of our finders has a permanent effect on the ultimate shape of our basket, and no subsequent pressure will alter it. We shall be able to begin a second basket much better after we have thus learned to weave properly.

Basket-weaving is most fascinating work when once we have acquired the art of weaving easily; therefore it is work while to practice weaving, as from this small beginning it is possible to make any number of very pretty and useful articles.

How are we to turn up the cane for the sides of the hamper?

We notice the alternate spokes are on the top of the weaving-cane. These spoke we bend away





from us. Weave around once again, when, of course, the other spoke are on the top. These also Take Alongs: Things to Make and Things to Do

must be bent away from us. We must continue weaving as before, taking care to keep the spokes nearly at right angles to the bottom of the basket.

We must remember, as we weave the side of the hamper, when the weaving-cane is going behind a spoke, to draw that spoke back with the guiding finger and slop the whole hand behind tit to put the weaving-cane in place, The more we press on the spokes when drawing them back, the more the sides of our basket will slant outwards.

By this time the side of our hamper measures two and a half inches from where we turned it up. Here we take a length of No. 4, or rather thick, cane to weave the other half-inch. An important point to learn just now is how to join the new piece of cane.

We must always finish off the end of the old weaving-cane, when we have come under a spoke, by pushing the loose end of the weaving-cane down the side nearest to us of the same spoke. Take a new piece of weaving-cane and pass the end down the far side of this spoke. Both the old and the new weaving-cane pass behind the same spoke, but the join does not show at all on the right side of the basket.

To finish our basket we cut an inch off each spoke with the exception of two, which we leave to form the handle, as seen in picture 3. Each spoke must be turned back the opposite way from which we have been weaving, and pressed down the far side of the next spoke until it lies level with the lasto form the little handle, we cross the two spokes and push the ends down so that one end goes in where the other starts from.



Having made our hamper, we may now start the lid for it, which is made exactly as the bottom of the hamper, using seven spokes about six inches long.

When the weaving exactly fits the top of our hamper, we finish by pushing the spoke-ends down the side

of their left-door neighbors.

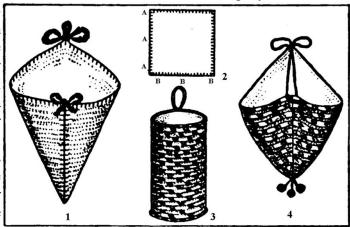
(L) HOW TO MAKE A HAIR-RECEIVER / OUR OWN TOILET TIDY

There are many ways of making a toilet tidy; we are going to describe three very pretty patterns which are quite easy and inexpensive to make.

That shown in picture 1 is made from a piece of canvas about six inches square. The edges of the canvas are worked with button-hole stitch in silk

or bound with a pretty-colored ribbon. When we have done this, we must sew together neatly the two sides marked A and B in picture 2, tie a dainty bow of orange or pale blue ribbon on it, and our toilet tidy is complete. If we like, we can work a daisy or some other flower on the top and the two sides.

Another kind of tidy is



Three ways of making a toilet tidy

made from an old cocoa tin, covered in silk and crochet work. We should choose a small tin, line it all over with silk, and then cover the outside with crochet work. Strawberry or a coral shade of

with crochet work. Strawberry or a coral shade of pint gives a pretty effect. When the tin is line, we must get some thick silk and crochet a strip large enough to go right round the tin. The pattern of the crochet should be three treble, three chain, three treble, three chain, and so on. We learned how to crochet in "Simple Hockey Scarf for Girls" [crochet directions extract included the in back of this book].

References: 40, 42, 60

Then carefully sew it on to the lining, and edge top and bottom with a fancy cord, making a loop at the top by which to hang it up. Of course, the

> silk and cord must match the lining. The finished toilet tidy is shown in picture 3.

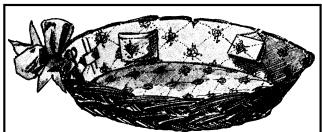
> The third, and perhaps the prettiest, pattern of all is this. Crochet a square in white cotton, and line it with very soft pale pink silk, so that one side is crochet and the other silk. Then crochet two pieces of chain stitch long

enough to go across from corner to corner, and sew it on. Then sew three pink "bobbles" on to the end of three tiny crochet chains, and fasten the other end of the chains to the bottom of the tidy. It they are too big, the effect will be spoiled. The little crochet bow, shown in the last picture on this page, is fastened on by the crochet needle, and the crochet chain extended, taken through the front of the tidy, and fastened off by the bow at the top. This is to act as a support to the crochet, which, being so soft, would otherwise fall down.

IDEAS

(M) A WORK-BASKET THAT A GIRL CAN MAKE

We all know the little round wicker baskets shown in the picture below, and called egg or stocking baskets. They cost little, varying according to size, and, properly fitted up, make

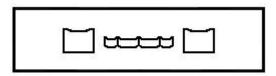


the very nicest little work-baskets imaginable.

We are going to line our basket with cretonne, [a heavy cotton upholstery fabric] and put "workmanlike" little fittings all round to contain our sewing materials.

We shall need half a yard of thin cretonne, with a small pattern on it in pink and blue, or in two other prettily contrasting colors, such as yellow and brown or mauve and green.

First, we cut a strip of cretonne 2 inches longer than the basket is round, and 2 inches wider than the basket is high. On this strip we sew a couple of little cretonne "patch-pockets," about 3 inches square, and a slot-holder for the scissors, arid other things, with four divisions. This is made of a folded piece of the cretonne, 1 inch wide, and 3 ½ about inches long, as we see in the first picture.



How to arrange pockets and slots on half

the length of the slip of lining.

Our strip is now ready to be sewn into the basket. We turn in the top edge all along — an inch turning will down — and neatly sew it all round to the inside of the basket with a big needle and thread. We must take care to let the stitches show as little as possible, by using thread the same color as the basket, and we must not attempt to pierce the willow with the needle, but pass it between the pieces, to

make the necessary stitches. Where the ends meet we join the cretonne by folding the last edge in, and catching it down to the other.

Take Alongs: Things to Make and Things to Do

At the bottom edge our strip will be a little too full, so we arrange it to fit by making a small pleat here and there as we tack down the *raw* edge to the *bottom* of the basket. Note that we do not turn in the

bottom edge, because it is long enough to lay on the bottom of the basket and be hidden by the bottom cover — which is made separately on a circle of stout brown paper or cardboard cut to fit and covered with cretonne. We sew the cretonne to the brown paper with white thread — using big stitches on the wrong side and little ones on the right — all round the edge. A few firm stitches taken through the canes will hold it quite firmly in its place.

We can now, if we like, make a little ruche, or frilling, of inch-wide cretonne, and sew it all round the top edge of our basket, but if we have done our work neatly this is not necessary. The basket in the picture is finished with a bow of ribbon only.

Now about filling our basket. We shall need a pair of scissors, two bodkins* — one large and one small — some needles and pins, pearl and shoe buttons, a tape measure, and thimble. With a 3-inch square of cretonne we make a little pin cushion and stuff it with cotton, and hang it on the side of the basket with a 3-inch piece of cord, as we see in the second picture. We shall want, too, a little needle-book, made in the usual way — a stiff cover and flannel leaves. This we also attach with cord, leaving enough to allow us to get to it easily.

The tape measure we can fold up and slip in one of the slots, with the scissors and bodkins; while the thimble, and any other odds and ends we find useful for sewing purposes, can go in one of the pockets and the buttons in the other.

The two or three spools of thread, which we must not forget, must lie m the bottom loose, where they can be easily found. Every girl should own her own dainty work-basket where she can keep her thread and needles and other sewing accessories The man who said he would not marry the girl who spoke of losing "our" needle was quite right, for it implied many lacks beside that of needles and thread.

A fitted work-basket is a very expensive thing to buy, but one like this can be made for a small outlay, and will be as satisfactory as one costing many times as much.

^{*}A bodkin is a blunt, thick needle with a large eye used especially for drawing tape or cord through a hem

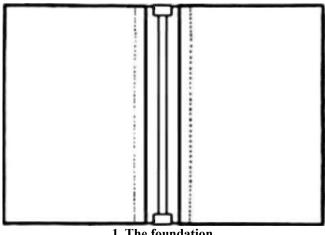
FOLDERS

(N) HOW TO MAKE A DAINTY **BLOTTER**

A durable and neat blotter which will hold notepaper and envelopes, and has a cover that can be taken off, washed, and put on again, is a useful thing to possess. The one described here is easy to make, and guite inexpensive.

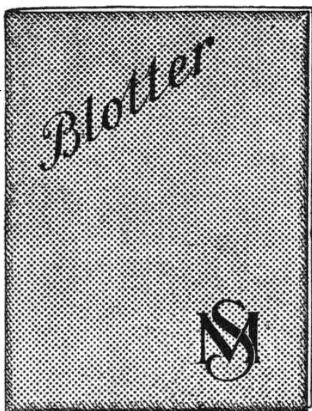
The materials required are two pieces of fairly stiff cardboard to form the two halves of the cover, a strip of calico to bind them together, some crash or colored linen to cover the cardboard, a fine cord to sew round the edge of the cover, and a skein of embroidery floss or other embroidery thread, costing very little, for working initials or a pretty design on the cover.

A rugged material, thirty-six inches wide and relatively inexpensive a yard, is frequently used for making blotters, because it is substantial, washes well, and, being of a canvas texture, may be readily embroidered. A suitable cotton cord or a silky one can be gotten.



1. The foundation

The blotter can, of course, be made any size we prefer. For a large one measuring twelve inches by nine, half a vard of crash would be ample. The two cards — a good white cardboard is best should be cut quite within these measurements, and exactly the same size, with smooth, neat edges. The strip of calico should be one and a quarter inches wide and longer than the card covers. These are placed side by side face downwards, about three-eighths of an inch apart, and the strip of calico is then stuck on the adjoining edges with liquid glue or a strong gum. Take Alongs: Things to Make and Things to Do



We take care not to let the pieces of card touch, for if they do so the blotter will not open and shut easily. The ends of the calico are doubled over and stuck on neatly, as we can see in the first picture.

When the card foundation is made it is put aside to dry, and while it is drying we can set about cutting out the material for the cover.

If the material permits, the outside and the two pockets for the inside may be cut all in one long strip of thirty-six inches, just the width of the crash material, eighteen inches form the back and front, and nine inches each for the inner pockets. The picture shows how the pockets are made. A broad hem prevents their openings from fraying, and their sides are run up on the wrong side. Before running them up, it is a good idea to test the fit of the cardboard foundation which is to be slipped into them. And if we intend to embroider the front cover in any way, now is the time to do it, before the pockets are sewn.

Picture 2 shows a design for the cover outlined in deep pink embroidery floss. If we cannot draw the monogram, we can buy little model card letters and work these on to the material with satin stitch. A pattern can be transferred in the way described in "Embroidering a Pocket Handkerchief".

Having made the pockets, we next stitch the cord round the edge of the cover, choosing for its color a pretty pink or perhaps a blue to match the embroidery on the outside. Before placing the card foundation in the cover, we cut out three sheets of blotting-paper, fold them to the size of the blotter, and stitch them on to the calico strip in the way that pages of an exercise-book are stitched on to the cover.

Now we can slip the two cards into the two pockets of the cover, and our blotter is ready for use. If we are thinking of giving our blotter as a present to a friend or relative, we could, of course, make it look daintier by working a more elaborate design, or, better still, quite charming covers could be made of brocade or thick corded old rose

or green silk, although this works out a little more expensive.

Should there be enough material left, a good idea would be to make a similar cover for an address book or directory. The paper covers are slipped into the pockets, and a fine cord is passed round the back of the cover and half-way through the book to keep it securely in the cover. A suitable design for this would be a railway signal- post and arm bearing the title of the book, the name of the directory worked in a contrasting color up the back of the cover, or slantwise on the front.

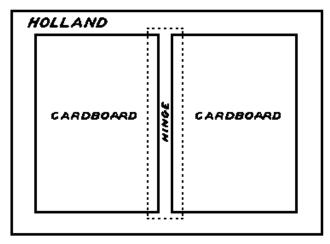
The best plan is either to write the letters ourselves in pencil, or get someone who writes a nice flowing hand to do so, and then sew over the pencil. If we are good at printing, we may prefer to print the letters, or we may even use a stencil pattern.

(O) A READING CASE FOR THIS BOOK

How to keep the *Children's Encyclopaedia* clean for binding

Some of us find that our copies of the *Children's Encyclopedia** are apt to get torn and spoiled while we are reading them, and as we cannot have them bound until six parts are ready, we shall perhaps be very glad to know of a simple way to make a cheap, pretty cover ourselves.

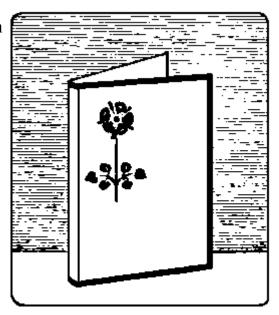
First get two pieces of cardboard for the back and front cover, each measuring 10 inches by 6 ³/₄ inches. A good sort to buy is just ordinary "strawboard," or the lids of two hat-boxes would do, cut to the right size. Next get some brown holland [a fine, plainwoven fabric]. Cut off a piece measuring 16' ½ inches by 12 ½ inches, and lay it flat on the table.



1. How to lay on the cardboard

Cover one side of each piece of cardboard with paste, and lay it, *sticky side to the stuff* [the fabric], in the position shown in picture 1 on this page, leaving half an inch between the two pieces to form a hinge for the book.

Now cut a strip of holland 2 inches wide and 10 ½ inches long. *Glue* that down over the hinge, and let it lap on to each piece of cardboard. The dotted lines in picture 1 show you the position of this



piece. Turn in the edges of the holland all round, and glue them to the other side of the card-board. You will find there is about 1 ½ inches allowed for this turning.

2. The finished cover with border

Now cut two pieces of holland about half an inch smaller all round than the size of the strawboard, and paste them over the folded-in pieces to make a neat finish to the inside, just as you will see in any book you may pick up.

How to lay on the cardboard put some heavy books over this to keep it flat, and leave it all night to dry.

Your cover is now complete, but if you can decorate it in some way with a spray of leaves, or some other design, it will look far better. It is difficult to paint on cloth, for the paint is apt to run, so it will be better to paint your design on paper, cut it out, and paste it carefully on the top left-hand corner. If you cannot draw, cut out three strips of colored paper — dark green will look well— and paste them round to form a border, as in picture 2.

^{*} Both the *Book of Knowledge* and the *Children's Encyclopedia* could have been purchased as either an entire bound set or by subscription. With the subscription, the sections would arrive every other week, like a magazine. Once sufficient sections arrived, the owner could choose to have these bound at his or her local bindery.

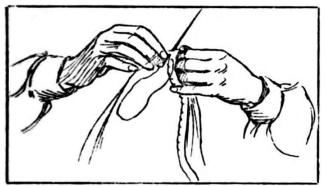
IDEAS

STITCHING REMINDERS

(P) HOW TO USE THE NEEDLE

[Extracts]

We all think that it is the easiest thing in the world to thread a needle, but the right way to do it is to thread it by the end just cut off the reel, making a tiny knot at the other end. If the cotton is put through the needle at the opposite end all the gloss goes out, the cotton becomes woolly, knots, and breaks off very easily. Always choose a needle that is just a little thicker than the cotton. This will open the material enough for the cotton to come through without any unnecessary pulling and tugging.



Now, if you want to know exactly how to hold the hands to do some good work, look at the picture [1]. You will see that the left hand holds the piece of material between the thumb and first finger, letting it fall loosely over the back of the hand, the little finger just holding it in place. The right hand holds the needle and pushes it in and out of the material, a thimble on the third finger helping to push the needle through. The picture shows the hands in position when doing a hem — which is, as we all know, a double fold of material, turned down and folded over to protect a raw edge. The width of the first fold of a hem should be about one-third the width of the hem required, but in very narrow hems the first fold is the same width as the second. If, however, you intend to sew very fine material, such as muslin, the fold must be the same size as the hem, otherwise the rough edge will show through.

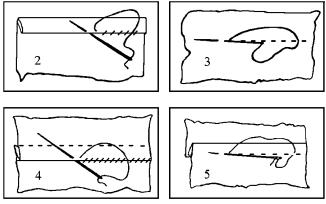
When you have decided what the size of the hem should be, turn the double fold and press it down firmly with your nail, then tack it, with long, even stitches. This will save a lot of time, for the hem will keep pressed down in position, and it will Take Alongs: Things to Make and Things to Do

help to get the work straight and even. The needle is then put in the material, as you can plainly see in the next picture [2], the stitches being done from right to left in a slanting position. There are many different kinds of stitches, but for our present purpose it is only necessary to know a few of them. The running stitch [3], is one of the most useful to learn, for it is with this stitch that seams are made and materials gathered.

If you are anxious to learn how to do really beautiful sewing, try first on fine canvas, or on any other very coarse material, where the threads can be easily seen, taking two threads on the needle and going over two. You will be surprised to find how easily the hand and eyes will be trained to work evenly and regularly, until you can work quite pretty little stitches on any material without counting the threads, which is always a slow and tedious method of working.

When you can do the hemming and running stitches quite evenly, you have mastered the most difficult part of sewing, for all the other stitches are more or less made from these two.

If you look at picture 4, for example, you will see a little pattern of running and felling, which always looks full of difficulties to little girls, although it is simply running and hemming. Two pieces of material are put close together, the back piece slightly overlapping at the top to allow for the folding over of the raw edge, and joined together, on the wrong side, by running stitches. The material is then opened under the seam, laid



flat, and the two edges folded over like an ordinary hem.

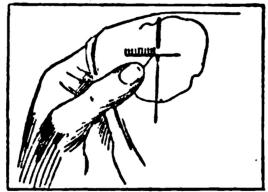
A glance at the picture will show the work far better than it can be explained.

The easiest way for little girls to do running and felling is by French seams. It will probably be the most popular way of doing the seams in dolly's underclothes. If you look at the picture [5] you will see that this kind of seam is simply a double row of running stitches. The first row is done in the ordinary way, then the raw edges are cut as short as possible, and the seam turned inside out, a second row of stitching giving perfect neatness in the finished work. You must, however, remember when doing these seams that the first row of running, instead of being done on the wrong side, as for running and felling, is always done on the right side, the second row putting the first one out of sight.

Gathering is done with the same stitches as running, except that you should take up only half the threads that you miss. The thread is pulled to gather the fullness. No knots or joins must be allowed in the thread, or it will not come through the material to form the gathers. Measure the piece of stuff you want to gather, and take a long enough piece of thread to leave two or three inches to take hold of when you want to draw it. It is always better to do two or three rows of gathers in case one should break, besides giving more evenness and regularity to the gathers.

If the gathers are done on calico [a light weight, even weave cotton fabric], or any other fine material for underclothes when the thread has been drawn, a thick needle should be used to stroke down the material between each gather.

Buttonhole stitches come next, and these are by no means too difficult to be attempted. They are really quite easy when you know the way. Try first on a piece of canvas or coarse flannel, and make very even and regular stitches quite close to each other. The picture [6] shows just how the



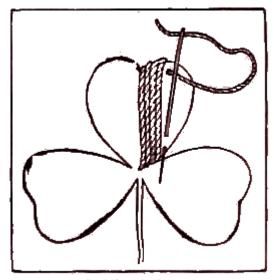
stitches are made. Let the cotton go under the point of the needle and pull the needle down gently, letting the thread cross over itself where the needle came out. If you follow those directions, and look at the picture, you will really be surprised how easy the stitch is. It is not only useful for buttonholes, but for embroidering flannel petticoats, as we shall see later.

(Q) SATIN STITCH PADDING AND FILLING

Extract from "EMBROIDERING A POCKET-HANDKERCHIEF"

[The example is showing how to create a beautiful shamrock. Transfer the embroidery pattern onto the fabric and placing the fabric in embroidery hoops.]

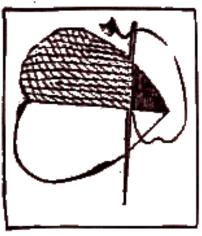
When these preparations are made, we can begin the actual work. First we cut a short thread from our reel, and we find that each thread is divided into several strands. Let us thread our needle with four of these strands to do the padding. We pad the flowers and letters to raise them up and to make them firm.



Padding the leaves

Suppose we are going to work shamrocks round our initials. These are three small leaves of about the same size joined together on one stem, and a line or vein runs down the center of each leaf. Our first work will be to pad the leaves by taking a tiny stitch at the bottom of the right- hand half of the leaf, and with the cotton lying across the leaf making another small stitch at the top, again leaving the cotton on the upper side of the work,

and crossing over the first stitch. And so we go on crossing the stitches on the right side, weaving the needle in and out till the half-leaf is padded thickly in the middle and thinly at the sides. The line for the vein must be left distinct. We can then pad the other half of the leaf in the same way. Now we must begin to work over the padding with satin stitch, very evenly, beginning at the bottom of the right-hand side of the leaf, and working to the top, and then from the top of the left- hand side to the bottom, so that these stitches go the reverse way to those of the padding. We put them very close together so that none of the padding shows through, with the line down the middle clear.



Satin Stitch

When we have finished the leaves, we can work the stalks over and over the blue line with tiny stitches, and as near together and as even as possible.

(R) HOW TO CROCHET

Extract From "A SIMPLE HOCKEY SCARF FOR GIRLS"

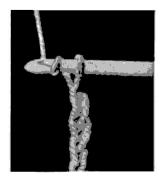
Crochet work is easily learned and quickly done, and with it one can make a great number of useful things. Wool, cotton, or silk thread can be used of innumerable shades, thicknesses, and kinds. The hooks are of steel for the thin cotton or silk threads; bone for wool and the stouter cotton. The size of the hook should be chosen to suit the thread in use.

First we think about crochet stitches. As a matter of fact there is only one, because all crochet consists of loops made by means of the hook connected by being drawn one through the other. The variations of this looping are called stitches. For the scarf we must learn three: 1, chain; 2, treble; and 3, half-treble. The chain is used as a foundation for the others. The other two stitches are used in alternate rows, backwards and forwards, first the treble, then the half-treble. This makes a distinct stripe in the pattern.

To make the stitches, tie a little loop in the end of the wool. Take the hook in the right hand, hold the end of wool in the left, and place the hook through the loop. Twist the wool once round the hook and draw it through the loop, another loop

through the first. We thus make 40 chain stitches

Twisting the wool round the hook to make another stitch is called an "over." So "making an over" is taking up wool on the hook by twisting it round once.

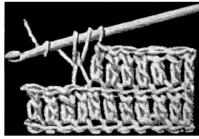


1. A chain stitch

Treble stitches are worked into the row of chain already done. Keep the hook in the last chain (No. 40), make an over, insert hook in 39th chain, taking up two threads. Make an over, pull it through the 39th chain; make another over, pull it through two stitches on the hook. Make an over, pull it through the two remaining stitches, and the "treble" is complete.

Then do the same again into the next chain. When you have done 40 treble, make one chain (this is to keep the edge even), and go back with the next stitch, called "half-treble." Keep the hook in the chain, make an over, insert hook in top treble of preceding row, taking up one thread only (that is, the one on the side nearest to you). As you work, make an over, draw it through the one thread, make another over, and draw it through all three.

We must not forget to take up one thread of the preceding row when doing half-trebles and two threads when doing trebles, or we shall alter the pattern.

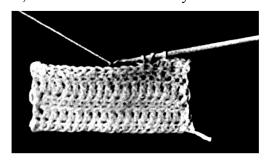


2. A treble stitch

Do a little piece like picture 3, which shows the half-treble. It will help you to get your stitches even, and teach

you how tightly to hold the thread. Woollen crochet should always be loosely done. The wool is easily stained, and wears threadbare.

Occasionally count the number of trebles in a row to see whether there are still 40. It is very easy to miss one, or to make one too many.



Notes

The text in this book has been changed slightly from the originals.

- 1. Where there are slight changes in section titles across the various editions of the *Book of Knowledge* and the *Children's Encyclopedia*, both words are shown separated by a slash. /.
- 2. Spelling, where appropriate, has been changed to American forms.
- 3. Any mention of the cost of materials has been deleted.
- 4. Comments by the current editor may be indicated by square brackets, []. or an asterisk, *.

The references on the last page of this book are the online versions of the *Book of Knowledge* and the *Children's Encyclopedia* volumes where the information was found. These references are listed in the order of the sections of this book.

List of Online Versions of the *Book of Knowledge* and the *Children's Encyclopedia* Volumes Containing the Original Content

BAGS

(A) Bag from a Pair of Gloves

Book of Knowledge. (1910). v. 1, p. 232
https://archive.org/details/TheBookOfKnowledgeI
Book of Knowledge. (1921). v. 1, p. 248
https://archive.org/details/bookofknowledge01unse
Book of Knowledge. (19xx). v. 2, p. 8717
https://archive.org/details/in.ernet.dli.2015.120650
Children's Encyclopedia. (1910). v. 2, p. 983
https://archive.org/details/in.ernet.dli.2015.120650
Children's Encyclopedia. (1910). v. 2, p. 983

(B) Brush and Comb Bag

Book of Knowledge. (1910). v. 1, p. 232
https://archive.org/details/TheBookOfKnowledgeI
Book of Knowledge. (1921). v. 1, p. 248
https://archive.org/details/bookofknowledge01unse
Book of Knowledge. (19xx). v. 2, p. 8717
https://archive.org/details/in.ernet.dli.2015.120650
Children's Encyclopedia. (1910). v. 2, p. 983
Hathitrust.org

(C) Cases for Handkerchiefs and Gloves

Book of Knowledge. (1912). v. 4, p. 1204 https://archive.org/details/bookofknowledgec04meea Book of Knowledge. (1921). v. 19, p. 6079 https://archive.org/details/bookofknowledge18unse Children's Encyclopedia. (1910). v. p.1183 Hathitrust.org

(D) Marble Bag

Book of Knowledge. (1929). v. 3, p. 1149 https://archive.org/details/bookofknowledgec03thom

(E) Needlework Bag

Book of Knowledge. (1911). v. 21-22, p. 5643
https://archive.org/details/in.ernet.dli.2015.20812
http://dspace.wbpublibnet.gov.in:8080/jspui/handle/10689/23826
Book of Knowledge. (1911). v. 24, p. 5665
https://archive.org/details/TheBookOfKnowledge24
Book of Knowledge. (1912). v. 18, p. 5665
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Book of Knowledge. (1921). v. 18, p. 5643
https://archive.org/details/bookofknowledge18unse
Book of Knowledge. (19xx). v. 4, p. 3473
https://archive.org/details/in.ernet.dli.2015.120652

(F) Nightdress Case

Book of Knowledge. (1912). v. 17, p. 5294 https://archive.org/details/1912bookofknowledgec17meea

Take Alongs: Things to Make and Things to Do

https://archive.org/details/in.ernet.dli.2015.53235 https://archive.org/details/in.ernet.dli.2015.272703 Book of Knowledge. (1921). v. 17, p. 5255

Book of Knowledge. (1919). v. 19-20, p. 5255

https://archive.org/details/bookofknowledge08unse *Children's Encyclopedia*. (1910). v. 5, p. 3072 Hathitrust.org

(G) Roll-Up Case for Silks [embroidery floss]

Book of Knowledge. (1921). v, 19, p. 6166

https://archive.org/details/bookofknowledge19unse

Book of Knowledge. (1923). v. 23-24, p. 6166

https://archive.org/details/in.ernet.dli.2015.95752

(H) Shoe-bag of Serge

Book of Knowledge. (1911). v. 11, p. 2569
https://archive.org/details/TheBookOfKnowledge11
Book of Knowledge. (1919). v. 9-10, p. 2587
https://archive.org/details/in.ernet.dli.2015.53230
http://dspace.wbpublibnet.gov.in:8080/jspui/handle/10689/25677
Book of Knowledge. (1921). v. 8, v. 2587
https://archive.org/details/bookofknowledge08unse
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https://archive.org/details/bookofKnowledgec08thom
Book of Knowledge. (19xx). v. 2, p. 1492
https://archive.org/details/in.ernet.dli.2015.120650

(I) Basket of Raffia Work (Crocheted)

Book of Knowledge. (1911). v. 21-22, p. 5448
https://archive.org/details/in.ernet.dli.2015.20812
http://dspace.wbpublibnet.gov.in:8080/jspui/handle/10689/23826
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https://archive.org/details/1912bookofknowledgec17meea
Book of Knowledge. (1921). v. 17, p. 5448
https://archive.org/details/bookofknowledge17unse

(J) Crochet Purse

Book of Knowledge (1919). v. 15-16, p. 4042

https://archive.org/details/in.ernet.dli.2015.53232

https://archive.org/details/in.ernet.dli.2015.272709

Book of Knowledge. (1911). v. 17, p. 4028

https://archive.org/details/TheBookOfKnowledge17

Book of Knowledge. (19xx). v. 8, p. 5440

https://archive.org/details/in.ernet.dli.2015.272704

Children's Encyclopedia. (1910). v. 6, p. 4028

Hathitrust.org

BASKETS

(K) Doll's Christmas Hamper (Basket weaving)

Book of Knowledge. (1911). v. 9, p. 2131
https://archive.org/details/TheBookOfKnowledge9
Book of Knowledge. (1919). v. 7-8, p. 2137
https://archive.org/details/in.ernet.dli.2015.53237
Book of Knowledge. (1921). v. 7, p. 2137
https://archive.org/details/bookofknowledge07unse
Book of Knowledge. (1923). v. 7, p. 2137
https://archive.org/details/bookofknowledge07meea
Book of Knowledge. (1929). v. 3, p. 897
https://archive.org/details/bookofknowledge03thom
Children's Encyclopedia, v. 4, p. 2149

(L) Hair-Receiver / Our Own Toilet Tidy

Book of Knowledge. (1911). v. 19, p. 4353
https://archive.org/details/TheBookOfKnowledge19
Book of Knowledge. (1918). v. 17-18, p. 4387
https://archive.org/details/in.ernet.dli.2015.53234
https://archive.org/details/in.ernet.dli.2015.272710
Book of Knowledge. (1921). v. 14, p. 4387
https://archive.org/details/bookofknowledge14unse
Children's Encyclopedia. (1910). v. 7, p. 4353
Hathitrust

(M) Work-Basket

Book of Knowledge. (1921), v. 19, p. 6165 https://archive.org/details/bookofknowledge19unse Book of Knowledge. (1923). v. 23-24, p. 6165 https://archive.org/details/in.ernet.dli.2015.95752 http://dspace.wbpublibnet.gov.in:8080/jspui/handle/10689/15034

FOLDERS

(N) Blotter

Hathitrust

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https://archive.org/details/in.ernet.dli.2015.53232
https://archive.org/details/in.ernet.dli.2015.272709
Book of Knowledge. (1921). v. 13, p. 4042
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Book of Knowledge. (1931). v. 12, p. 4380
https://archive.org/details/bookofknowle193112thom
Book of Knowledge. (19xx). v. 2, p. 1369
https://archive.org/details/in.ernet.dli.2015.120650

(O) Reading Case for a Book

Children's Encyclopedia. (1910). v. 2, p. 760 Hathitrust.org

STITCHING REMINDERS

(P) Using the Needle (and Types of Stitches)

Book of Knowledge. (1921). v. 2, p. 487 https://archive.org/details/bookofknowledge02unse Children's Encyclopedia. (1910). v. 1, p. 327 Hathitrust.org

(Q) Satin Stitch Padding and Filling

from "Embroidering a Handkerchief"

Book of Knowledge. (1921). v. 5, p. 1517

https://archive.org/details/bookofknowledge05unse

Book of Knowledge. (19xx). v. 4, p. 3348

https://archive.org/details/in.ernet.dli.2015.120652

(R) How to Crochet

from "Simple Hockey Scarf for Girls Book of Knowledge. (1911). v. 6, p. 1348
https://archive.org/details/TheBookOfKnowledge6
Book of Knowledge. (1921). v. 5, p. 1364
https://archive.org/details/bookofknowledge05unse
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